

## **New music: Creating and championing the new**

**The BBC Proms is widely known for championing new music and bringing works by lesser-known composers to a wider audience. The BBC's commissions are always a focal point of the season and this year there are 10 major new commissions and co-commissions from British and international composers. Further premières of 10 living composers are heard across the season and many works are programmed which have never been heard at the Proms before.**

### **BBC Commissions**

The first commission of the season is by British composer **Michael Berkeley**. His Concerto for Orchestra for the BBC National Orchestra of Wales has grown from the warm relationship he has developed with the orchestra as Composer-in-Association. The slow movement – *Threnody for a Sad Trumpet* – is inspired by the orchestra's principal trumpet, Philippe Scharz, who had often asked Berkeley to compose a work for him. Berkeley was working on the movement at the time of the tsunami in South-East Asia. The *Threnody* is an In Memoriam to Jane Attenborough and her daughter and mother-in-law who died there and with whom the composer had worked. Richard Hickox conducts the BBC National Orchestra of Wales (Prom 5).

The next major new work of the season, **James MacMillan's** *A Scotch Bestiary*, is a co-commission with the Los Angeles Philharmonic. MacMillan's association with

the Proms goes back to 1990 when his *The Confession of Isobel Gowdie* was the controversial story of the season. Major works of his have also been programmed in the past two years' festivals. *A Scotch Bestiary* is a whimsical concerto for organ and orchestra in which the composer couples instruments with characters inspired by American cartoons. The satirical first half, *The Menagerie, Caged*, takes the audience on a promenade among human characters in animal guise, whilst in the second half, *The Menagerie, Uncaged*, the animals are released to rampage in a through-composed fantasy. Organist Wayne Marshall was acclaimed for his performance in the première in Los Angeles and is the soloist in this London première, accompanied by the BBC Philharmonic and conducted by the composer (Prom 8).

German composer **Detlev Glanert** studied with Henze in Cologne and is particularly noted for his operas and orchestral works, which show a lyrical gift and a fascination with the Romantic past but with a modern perspective. His Symphony No. 3 was premièred to critical acclaim at the 1996 Proms. *Theatrum bestiarum* is performed by the BBC Symphony Orchestra and conductor Oliver Knussen, with whom Glanert completed some of his earlier studies (Prom 15).

Young British composer **Fraser Trainer** has taken the title of his new Violin Concerto *for the living* from a poem by Lemn Sissay, *Advice for the Living*. The composer describes the poem as having "lots of drive, a dark energy and a real sense of pulse and rhythmic direction", attributes which he carries over into the music. Trainer is a great admirer of

the playing of violinist Viktoria Mullova, and for this, his first Proms commission, the violin will be amplified to carry over the sound of the full ensemble, which is divided into three groups and has the additional weight of saxophones, keyboards, marimbas and vibraphones. The work is a focal point for the ambitious *Violins!!*, which devotes a whole day to the magic of the violin and its role in the orchestra and brings world-class professionals together with aspiring young musicians. The BBC Symphony Orchestra is conducted by Martyn Brabbins. Trainer's other works include commissions from the London Sinfonietta and he is also known as a teacher in music education (Prom 21).

Danish composer **Bent Sørensen's** *The Little Mermaid*, is a co-commission with the Danish Radio Symphony Orchestra, celebrating the 200th anniversary of the birth of Hans Christian Andersen. Inger Dam-Jensen and the Danish Radio Girls' Choir take the role of the narrator and of the little mermaid's sisters in the three-movement work. Several of Sørensen's works take a Gothic interest in the beauty of death and decay and this work is no exception, featuring the last words Andersen wrote in his diary (sung by tenor Gert Henning-Jensen). The Danish Radio Symphony Orchestra is conducted by Thomas Dausgaard (Prom 38).

French composer **Marc-André Dalbavie's** new work is a Piano Concerto which is performed by Leif Ove Andsnes and the BBC Symphony Orchestra conducted by Jukka-Pekka Saraste. Endorsed by leading figures such as Pierre Boulez, Esa-Pekka Salonen and Christoph Eschenbach, Dalbavie's influences include Gerard Griséy and Steve Reich. The work is a co-commission with the Chicago Symphony Orchestra and the Cleveland Orchestra (Prom 43).

Just as the title of **Morgan Hayes's** (pictured, right) new work, *Strip*, has many meanings, so



Morgan Hayes

his work is derived from several different origins. *Strip* is Hayes's first Proms commission and he has 'stripped in' elements from two of his favourite Proms commissions – by Michael Finnissy and Gerald Barry – in addition to finding inspiration from Yukio Ninagawa's production of *Pericles* at the National Theatre. Hayes, one of Britain's most original young composers, has been widely performed and is admired for his breadth of musical imagination. *Strip* is performed by the BBC Symphony Orchestra and Sir Andrew Davis (Prom 55).

**Esa-Pekka Salonen's** new work was commissioned by the BBC for Valery Gergiev and his World Orchestra for Peace, who perform it at the Proms. These two top international conductors and friends have tried for many years to fit in a commission together. Salonen's work *LA Variations*, which re-invigorated Salonen's composing career, received its UK première at the Proms in 1998 and *Giro* was premièred at the Last Night in 1999 (Prom 57).

**Mark-Anthony Turnage's** *From the Wreckage*, a Trumpet Concerto, is a co-commission with the Helsinki Philharmonic and Gothenburg

Symphony Orchestras and was written following a request from trumpeter Håkan Hardenberger. Hardenberger is accompanied here by the Helsinki Philharmonic Orchestra and Esa-Pekka Salonen. Previous seasons have provided regular showcases for many of the composer's works (Prom 73).

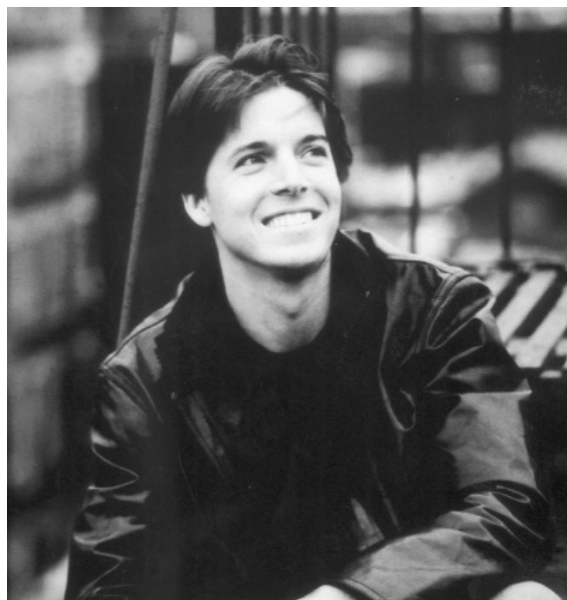
**John Woolrich's** *After the Clock* is this year's Proms Chamber Music commission. Performed by the National Youth Orchestra Sinfonietta conducted by Paul Watkins, the work reflects the composer's frequent pre-occupation with machinery and mechanical processes, and the 'darkly comic' world of Goya's paintings. Woolrich is a major figure on the British musical scene and his inspirations are drawn from the full range of contemporary music – from pop to classical contemporary (PCM3).

## World premières

Young pianist and composer **Huw Watkins** studied composition with Robin Holloway and Alexander Goehr. Since graduation, his output has been substantial, including commissions for the Faber Millennium Music Series, the BBC National Orchestra of Wales and the Manchester Camerata. The world première of his Double Concerto for Viola and Cello is performed Philip Dukes (viola) and Josephine Knight (cello), the soloist who commissioned it, and Jac van Steen and the BBC National Orchestra of Wales (Prom 28).

Korean composer **Unsuik Chin's** *snagS and Snarls* are songs for soprano, mezzo-soprano and orchestra, and this new version (which includes two new songs) is given its world première by Christiane Oelze, Dagmar Pečková and the Deutsches Sinfonie-Orchester Berlin, conducted by Kent Nagano. The songs draw on words from Lewis Carroll's *Alice in Wonderland*, which is the subject of Unsuik Chin's forthcoming opera (Prom 36).

## UK premières



**Joshua Bell** (above) is the soloist for John Corigliano's Violin Concerto, *The Red Violin*, inspired by the fabulous film score for Francois Girard's 1999 film of the same name. The score won an Academy Award for its composer and the first movement of this concerto (originally *The Red Violin Chaconne*) appeared on the film soundtrack release, performed by Bell. Its success persuaded Corigliano to extend the Chaconne into a full-length concerto which was premièred to huge acclaim in Baltimore by Bell and Marin Alsop, who conducts the Bournemouth Symphony Orchestra in this UK première (Prom 18).

Danish composer **Hans Abrahamsen's** *Four Pieces for Orchestra* – the first time his music has ever been heard at the Proms – combines the colour and textures from a big late-Romantic orchestra with the inspiration of four movements from an earlier set of piano pieces. The BBC Scottish Symphony Orchestra will boast 107 players for this performance, including Wagner tubas, mandolin, guitar and synthesizer, and is conducted by Ilan Volkov (Prom 24).

Probably the greatest living Russian composer, **Sofia Gubaidulina** composed *The Light of the End*, to a commission from the Boston Symphony Orchestra. The title refers to the bright sound of the antique cymbals that bring the work to its close. The work is given its UK première by the London Philharmonic and Kurt Masur, who also conducted the première in Boston (Prom 49).

**Thomas Adès's** Violin Concerto is given its UK première by Anthony Marwood and the Chamber Orchestra of Europe. A première by Adès is always an event, and he has developed from being a composer 'wunderkind' to being one of the most imposing figures on the international classical music scene (Prom 69).

### London premières

**Thea Musgrave's** *Turbulent Landscapes*, receiving its London première by Osmo Vänskä and the BBC Symphony Orchestra, forms part of this season's Sea theme, with its six movements suggested by paintings by Turner, including several of his seascapes (Prom 6).

**Henri Dutilleux's** *Correspondances* sets a selection of letters by different writers, the main ones being from Solzhenitsyn to Mstislav and Galina Rostropovich and from Vincent van Gogh to his brother, Theo. The work was commissioned by the Berliner Philharmoniker for soprano Dawn Upshaw and Sir Simon Rattle. Its London première is given by soprano Barbara Hannigan and the City of Birmingham Symphony Orchestra, conducted by Sakari Oramo, who led the UK premiere in Birmingham earlier this year (Prom 16).

**Paul Patterson's** *Orchestra on Parade* is a work specifically aimed at showing children the wonder of the symphony orchestra. It was commissioned at the request of Howard Griffiths and the Basle Symphony Orchestra,

who gave the first performance of Patterson's musical version of Roald Dahl's *The Three Little Pigs* (2004), from which this work is derived. The work opens the National Youth Orchestra of Great Britain's concert conducted by Tadaaki Otaka (Prom 31).

In **Stuart MacRae's** *Hamartia* (a cello concerto), 'Hamartia' means 'tragic flaw', an imperfection of body or character of the hero in a Greek tragedy. This flaw drives the eventual downfall of the hero and the work is based on the idea that everyone, despite their deeds or abilities, will eventually suffer downfall. MacRae's Violin Concerto received its world première at the 2001 Proms and the London première of *Hamartia* is given by the artist for whom it was written, cellist Li-Wei (below), and the Scottish Ensemble (Prom 48).



### Composers in Conversation

Many of these composers can be heard in conversation before their premières, discussing their music. For listings see page 34.

### Proms Composter Portraits

These feature music for chamber ensemble by four of the composers with major new orchestral works at the Proms. For listings see page 33.



15 JULY – 10 SEPTEMBER 2005

## New music

### New to the Proms

#### Prom 2

**Sullivan** HMS Pinafore

#### Prom 4

**Wagner** Die Walküre

#### Prom 5

**Michael Berkeley** Concerto for Orchestra

**Britten** Quatre chansons françaises

**Vaughan Williams** A London Symphony  
(original version)

#### Prom 6

**Thea Musgrave** Turbulent Landscapes

#### Prom 8

**James MacMillan** A Scotch Bestiary

#### Prom 15

**Detlev Glanert** Theatrum bestiarum

#### Prom 16

**Henri Dutilleux** Correspondances

#### Prom 18

**John Adams** The Chairman Dances

**John Corigliano** Violin Concerto,  
'The Red Violin'

#### Prom 19

**Tchaikovsky** The Snow Maiden –  
Introduction; Melodrama; Dance of the Tumblers

#### Prom 20

**Karl Amadeus Hartmann** Sonata No. 2,  
for solo violin – excerpts

#### Prom 21

**Fraser Trainer** for the living (Violin Concerto)  
Invisible Lines (workshop piece)

#### Prom 24

**Hans Abrahamsen** Four Pieces for Orchestra

#### Prom 25

**Rameau** Dardanus – Chaconne; Prelude and  
Air 'Lieux funestes'; Recitative and Ariette 'Où  
suis-je? ... Hâtons-nous; courons à la gloire';  
Les Paladins – suite

#### Prom 27

**Ravi Shankar** Sitar Concerto No. 1

**Param Vir** Horse Tooth White Rock

#### Prom 28

**Huw Watkins** Double Concerto for viola  
and cello

#### Prom 30

**Tubin** Toccata

#### Prom 31

**Paul Patterson** Orchestra on Parade

#### Prom 36

**Unsuk Chin** snagS & Snarls

#### Prom 38

**Bent Sørensen** The Little Mermaid

#### Prom 42

**Tchaikovsky** Iolanta

#### Prom 43

**Marc-André Dalbavie** Piano Concerto

#### Prom 45

**Arvo Pärt** An den Wassern; Dopo la vittoria;  
Nunc dimittis; Salve regina; Trivium

**Pérotin** Sederunt principes

Plainsong and anonymous 12th-, 13th- and  
14th-century motets and monody

#### Prom 46

**Lilburn** Symphony No. 3

#### Prom 48

**Stuart MacRae** Hamartia (Cello Concerto)

**Nicholas Maw** Life Studies – Nos. 3, 6 & 8

## Prom 49

**Sofia Gubaidulina** The Light of the End

## Prom 50

**Novák** Eternal Longing

## Prom 52

**Handel** Julius Caesar

## Prom 54

**Henryk Górecki** Symphony No. 3,  
'Symphony of Sorrowful Songs'

## Prom 55

**Morgan Hayes** Strip

## Prom 56

**Liszt** A Faust Symphony (original version)

## Prom 57

**Esa-Pekka Salonen** new work

## Prom 61

**Stravinsky** The Dove Descending

## Prom 64

**Cornysh** Salve regina

**Tallis** Gaude gloriosa Dei mater; Nine Tunes  
for Archbishop Parker's Psalter

**Wylkynson** Credo in Deum/Jesus autem

## Prom 69

**Thomas Adès** Violin Concerto

## Prom 70

**Elliott Carter** Mosaic

**David Horne** Splintered Instruments

**Tippett** Four Songs from the British Isles;  
Over the Sea to Skye; The Tempest – suite  
(arr. Meirion Bowen)

## Prom 73

**Mark-Anthony Turnage** From the Wreckage

## Prom 74

**Simon Bainbridge** Scherzi

**Handel** Giustino – 'Se parla nel mio cor'

## PCM 1

**Barber** Dover Beach

**Fauré** L'horizon chimérique

**Warlock** Songs

## PCM 2

**John Adams** Road Movies

**Messiaen** Theme and Variations

## PCM 3

**Lutoslawski** Chain I

**John Woolrich** After the Clock

## PCM 4

**Satie** Songs

**Ernest Chausson** Songs

**Reynaldo Hahn** Songs

## PCM 5

**Brahms** Intermezzo in E flat major,  
Op 117 No. 1

**Tatjana Komarova** Tänze mit verbundenen  
Augen

**Schubert** Piano Sonata in B flat major, D960

## PCM 6

**Purcell** Songs (arr. Tippett and Bergmann)

**Tippett** The Heart's Assurance

## PCM 7

**Carissimi** Motets; Jonah

**Monteverdi** Madrigals – Book 5 (selection)

## PCM 8

**Bartók** String Quartet No. 2

**Haydn** String Quartet in F minor,  
Op 20 No. 5